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Synopsis  
"The Lullaby"

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JUN 30 1924 ✓

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"The Lullaby" ✓

✓ Starring Jane Novak

✓✓ Story by Lillian Ducey ✓✓

✓ Adapted by Hope Loring & Louis D. Lighton ✓✓

Directed by Chester Bennett

Photographed by Jack McKenzie

✓ Reels - ✓✓

Footage -

Released by Film Booking Offices

Released Nov. 25, 1923.



"THE LULLABY"

Cast

Felipa . . . . .	Jane Novak
Antoinette . . . . .	Jane Novak
Tony . . . . .	Robert Anderson
Pietro . . . . .	Fred Maletesta
Baby Antoinette . . . . .	Dorothy Marion Mack
Mrs. Marvin . . . . .	Cleo Madison
Thomas Elliott . . . . .	Otis Harlan
Thomas, Jr. . . . .	Peter Burke
Mary . . . . .	Lydia Yeamans Titus

### "THE LULLABY"

There is no couple quite as happy as are the two in the little hamlet of Poaro Italy whose romance, begun in their childhood, was just culminating in their marriage. Tony Pollito, the bridegroom, had returned triumphantly from America to claim his bride, Felipa, and take her back with him.

They were happy, completely happy, during their honeymoon in the steerage on the way to America. At the docks to meet them is Pietro Martino, Tony's friend. He quickly takes them in charge; leads them through the crowds. Tony is so delirious in his joy and pride over his bride, that he fails to notice the greedy looks which Pietro casts toward Felipa.

There is a noisy, inquisitive crowd in the street before Tony's flat to see the new bride. Pietro has preceded them in order to make sure ~~that~~ the surprise, the wedding cake. After Felipa has admired the room, the furniture and the pictures, Pietro calls her attention to the dining table. Pietro hands Tony the knife, telling him to cut the cake, but Felipa pleads with him to save it as it is so beautiful. Her face radiant, she turns to Tony and murmurs, "Oh, Tony, Tony! I like this America of yours! Everything is so beautiful!"

For six months, this married life of Tony and Felipa endured without a flaw. Then one evening Pietro makes unsought advances.

Later, that evening, when she is able to talk to Tony alone, she suggests that they persuade Pietro to live elsewhere. He cannot understand her attitude, and finally tells her that the place is too big for two of them alone. She blushes and whispers to him that soon there will probably be another in the family.

In another part of the city was the home of Judge Marvin, a home where love had always dwelt but which was destined always to be haunted by the tragedy of childlessness. Mrs. Marvin, however, finds



joy in little Tommy Elliott, son of Thomas Elliott who lives next door, the Judge's best friend since childhood.

It was before Judge Marvin that, months later, Tony was tried for the murder of his friend Pietro. It was the age-old story.

~~Pietro who caught her in his arms and kissed her ardently~~, Tony overthrows Pietro attacking Felipa and rushes into the room, in the fight which follows shoots his friend to death.

Tony is charged with the crime; Felipa as an accessory. They are tried in Judge Marvin's court, and the case is a simple one from the American viewpoint. To them, the Law was unapproachable and people such as they could not contest it. The lawyer who appointed to defend them could do little for them; Judge Marvin is finally forced to pronounce the sentence, murder in the second degree and twenty years imprisonment for Felipa; murder in the first degree and hanging by the neck until dead for Tony. The two lovers are stricken dumb by the blow; it seems incomprehensible. They cling to each other, beg that they be not separated; finally the futility of it all overwhelms them and Tony is led in one direction and Felipa in the other.

While Tony was paying with his life on the gallows; in the hospital of the prison to Felipa was being born a daughter whom she called Antoinette. For the following three years the child lived there in the prison cell with her mother; and all the sunshine of Felipa's life was centered about the small golden head.

During these three years, Judge Marvin had won the governorship of the state, and this day he was to make his regular inspection of the prison. On his way out, the Governor, walking along with Antoinette at his side, passes Felipa's cell. She looks up; recognizes him; and with malice in her heart approaches the bars of her cell in her determination to get her child away from the man who had sent her beloved Tony to his death, *and her baby to the orphanage.*

Undoubtedly Governor Marvin thought that he was being kind in sending Antoinette to the orphanage and in that way providing for her future. But the child was all that Felipa had in the world and that evening at lullaby time, she croons the old melody, her arms aching for the baby she has lost. Meanwhile, in the Marvin mansion, the Governor and his wife are contemplating adopting the little Antoinette.

Meanwhile, the holiday season approaches, and Felipa's sorrow-wracked heart grows even heavier in her loneliness. While in the Marvin home glad preparations are being made for a celebration.

The Judge gets an inspiration and he tells her, "I'm going out for a few minutes, dear. There was one of your presents wasn't quite ready for you. You won't mind?" He hurries down to the orphanage and makes arrangements to take Antoinette home with him over the holidays.

So it transpired that Antoinette came into the Marvin home and the Marvin hearts; and there she stayed while seventeen years passed - because they loved her, no one had ever told her of her lowly origin. Tommy has grown to young manhood and a pretty romance is growing between them.

Felipa's sentence has expired. Felipa journeys to the Orphanage and there is told that Antoinette has been adopted but that it is against the rules to tell her by whom. Felipa pleads with the matron, who is obdurate. As they leave, Felipa asks the matron if she would object if she sat down a moment as she is so tired. The matron consents, going on about her business. As soon as she has left the room, Felipa hurries over, gets down the record book and discovers where her child has been adopted. Marvin! As soon as Felipa has left, the matron discovers what she has done and phones the Marvin home that the mother is on her way. Marvin directs that every gate to the



grounds be closed and guarded and that if a woman tries to get in, to hold her.

That evening, Antoinette's coming-out party is to be held. Mr. and Mrs. Marvin are perturbed; they feel that they should tell Antoinette, in justice to her, concerning her origin. Mrs. Marvin pleads, however, that they wait till the party is over; that they do not spoil the evening for the child. For Antoinette and all the guests to the party, it was a glad brilliant affair.

Felipa peers through the iron gates and sees her Antoinette dancing and promenading with the handsome Tommy. Tommy again tells her of his love and pleads for her answer. An anxious look ~~across~~ her face, as she says, - "There's something I can't understand, Tommy. I don't know whether I can make you understand. It is memories, something vague in my dreams. I was so little when Mother and Daddy Marvin took me, I can't remember anything of my own mother, or where they got me. But sometimes, there come little flashes of memory, that make me wonder, Tommy."

As she gazes through the bars of the gate, Felipa is suddenly overwhelmed with the realization that she would not know her own daughter if she saw her; then comes to her the hope that if she would ever come face to face with her child, the little Antoinette would remember. The automobile horn of belated arrivals sounds down the road. It suggests to Felipa her opportunity. As the car slows down to enter the gate, she clambers on the running board on the far side from the guard and thus enters the grounds. She disappears into the shrubbery as the car stops.

Marvin has entered the library. The curtain behind him moves, and Felipe looks in. Marvin hears a sound; turning, he sees her and leaps to his feet. Felipe crouches like an animal before him.

My baby, where is she?" she demands. Marvin recognizes her and insists that Antoinette must not see her mother. She takes a firmer step closer to him as she says, "She must not see me? She is mine," snatching up a paper knife which lies on the desk. Marvin knows he is in real danger, but he does not flinch as he says quietly, "But Antoinette is happy here. He watches her closely and sees that this first blow has reached its mark, as he reminds her that her child now has a comfortable home and the advantage of a proud family name. Marvin hears a sound, and motions Felipa into silence as he listens. Felipa ~~steps~~ <sup>slips</sup> behind a curtain as Antoinette enters, saying to Marvin, "Daddy Jim, I've never asked you about who I really am; but tonight I have to know. Tommy has asked me to marry him." "You love him, child?" he inquires. She replies that she does but that she could never marry him with the prison memories still in her mind. He asks her whether she would refuse to marry Tommy unless she was certain that her family was as clean and fine as his, and she replies that she couldn't go through with it.

Felipa, listening behind the curtains, hears this; the knife which she has been clutching in her hand drops to the floor and she turns sadly toward the window. Antoinette hears a sound.

As she drags herself away from the house, Felipa stumbles over a sleeping dog which attacks her, standing above her prostrate body and barking loudly. Antoinette, Tommy and Marvin rush up, Tommy flashing Marvin a glance to inquire whether this is the woman of whom he has been telling him. Marvin nods. When Felipa comes to consciousness, she calls Marvin to her and assures him that she understands his viewpoint and that Antoinette must never be told anything about her. But it was Marvin's contriving which, after Tommy and Antoinette were married, arranged that Felipa, in the guise of a nurse, should work for them, where in the years to come she was able to sing to the new generation, the old lullaby.



JUN 30 1924

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Dated at Washington, D.C.  
June 30, 1924

Register of Copyrights,  
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Washington, D. C.

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Signed R-C Pictures Corp.  
By (Claimant of Copyright)

(Sept., 1922—500)

J. R. Burns

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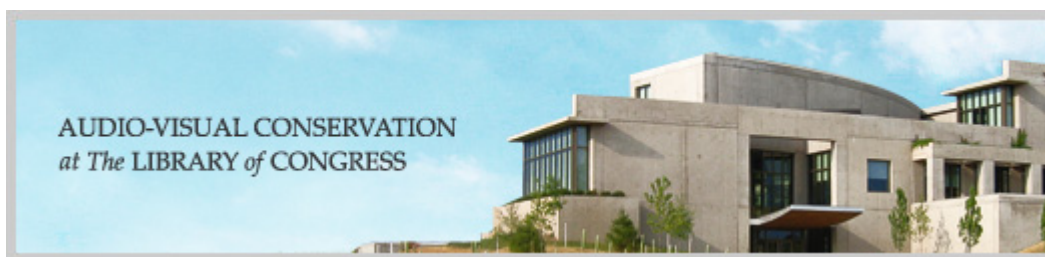
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